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NEW LINE CINEMA

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# The Horror Collection

featuring

A Nightmare  
on Elm Street

FRIDAY  
THE 13<sup>TH</sup>

THE TEXAS  
CHAINSAW  
MASSACRE



One, two,  
Freddy's coming  
for you...



Behind the scenes  
on Elm Street's  
first murder



# Freddy

## Dream Stalker

As seen in A Nightmare on Elm Street 1

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Your complete A-Z guide to the New Line stable of horror movies starts here!

## A Nightmare ON ELM STREET

**Freddy Krueger  
Dream Stalker**

Freddy comes to haunt the teenagers of Springwood in this classic look.

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Call: 011 0 241 4240  
Email: [venetia@editions.co.za](mailto:venetia@editions.co.za)  
Write to: The Horror Collection, Spectrum  
Publications Ltd, Private Bag 16, Centurion 1600

**Consultant Editor**  
Gary Reide  
Bromfield  
Carnegie Magazine Publishing  
Editor  
Ben Goss  
Art Editor  
Narcissa Monaghan  
Deputy Editor  
Sallyanne Smith

**Picture credits:**  
Steve Grant: 55; Aquarius Library: 84; Colfax: 86; Peter  
A. Scuderi: 216; Alamy/Steve Smith: 356;  
Alamy/Steve Smith: 35; Aquarius Library: 476; 56;  
Alamy/Steve Smith: 55; Aquarius Library: 56; 57; 58;  
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## CONSULTANT EDITOR

Alan Jones is an internationally recognised horror expert. Author of the bestselling *The Rough Guide to Horror* series, he writes for *Fangoria* and reviews horror films for *Radio Times*. As well as regularly turning up on movie sets, he also organises the UK's biggest horror film festival, *Frightfest*.

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Movie moment

FREDDY KRUEGER

DREAM STALKER

As seen in *A Nightmare on Elm Street*



Tina Gray is in the grip of the most terrifying and serious nightmare of her life. Lost in her private, hellish dreamland and stalked by a nameless, unknown monster, she knows that any encounter could be fatal... Enter Freddy Krueger – the silver screen's most stylish slasher – in his first ever iconic movie moment.

## ENTER THE DREAM STALKER

*A Nightmare on Elm Street* takes no prisoners. Director Wes Craven plunges us into Freddy Krueger's twisted world even as the opening credits roll.

Here is the classic film moment that introduced Freddy Krueger to the world.



▶ The film opens by showing only the feet and hands of a tramp as he builds a terrible glove. His laboured breathing only makes the scene more claustrophobic.



▶ A brutal edit introduces Tina Gray – Craven cuts to a close-up against a stark white background, letting us feel Tina's sense of disorientation.



▶ *Nightmare's* signature tune starts to play. It's a creeping, childish melody. Once imprinted in this first scene, it remains with us for the entire movie... and beyond.



▶ Craven sneaks the camera up behind Tina, creeping tension by letting us know something that our heroine doesn't. The resulting fake alarm (a harmless lamb), is also a well-worn horror-movie tactic.



▶ Switch to the boiler room, a key location in the *Nightmare* series. It was shot in the labyrinthine boiler room of Lincoln Heights Jail, an area now condemned for unsafe levels of asbestos.



▶ Freddy's mocking laughter and taunts suddenly become flesh as he rips through a hanging sheet and leaps at Tina. This is his screen debut and the first time we see his hideously scarred face.



▶ As Freddy's breathing becomes even more laboured, Tina finds she is running but getting no further away. This was done by filming her in slow motion running on a treadmill.



▶ Tina searches for a way out of the boiler room. The camera follows her smoothly – in one of the first uses of a device called Steadicam – giving us the feeling that we are also running away.



▶ Trapped in a dead end, Tina hears children screaming. The cries cut across the landscape. Although Freddy's backstory is shrouded in mystery, the disturbing sounds tell us all we need to know.



Backed up against a boiler, there's nowhere left for Tina to run. An almost imperceptibly quick cut makes Freddy appear as if he has materialised out of thin air behind Tina, claws raised to strike. To make sure this impression rang true, the shot had to be set up with the actors in exactly the same positions as the previous scene.

Four short minutes of film is enough for Wes Craven to introduce us to his dream-stalking villain, give us a foretaste of his evil powers, imply a hideous backstory for Freddy... and scare us witless!

**"One, two, Freddy's coming for you. Three, four, better lock your door. Five, six, grab your crucifix..."**

This symbol indicates a close-up feature on the following pages.

Freddy Krueger's trademark weapon, handcrafted in the boiler room

Glassed and creepy Fedora

Arm raised ready to dispatch Tina Gray

Freddy materialises threateningly behind his unsuspecting victim


Horrifically burnt and blistered skin

The infamous red-and-green striped sweater

Heavy work boots

## Movie moment close-ups

### CLAWED KILLER



Freddy Krueger and his clawed glove are inseparable. It is the most instantly recognizable and fearful aspect of Wes Craven's "tormented child of 100 maniacs", and it helps makes him one of horror's most memorable monsters. It reflects the director's search for a horror imagery that would be

universally frightening. However, in the very first sequence of *A Nightmare on Elm Street*, we see Freddy before he dons his iconic weapon, seemingly as a shambling hobo...

The scene is which Freddy builds his glove is cleverly put together. The glorifying sequence takes only a minute, but in a mere twenty seconds of film, Craven

cuts six times to show us the construction of a razor-tipped finger and how it fits together on an old leather glove.

He also uses this brief time to great effect, drawing us into his chilling universe. Craven shoots only the shuffling feet and uncertain hands of the tramp, allowing us to wonder fearfully about the man attached to them. Everything on the cluttered work surface tells a story—splashes of water fall onto some old glasses on the dirty work top. Freddy selects a rusted cut-throat razor to work with and we know that for this fellow, there could be no other tool, the bag of bits he taps onto the table is filthy and oil-stained. The intense focus on detail makes this short scene very claustrophobic and uncomfortable.



### HANDY WORK

*The glove-making sequence at the beginning of the movie was actually filmed in the last week of shooting. The hands making the weapon belong to Tony Cennar, the stunt coordinator, rather than Robert Englund, who played Freddy Krueger.*



# LAMB TO THE SLAUGHTER

**S**urreal moments, such as when the lamb suddenly appears running down a strange corridor, bring an unsettling, nightmarish tone to the movie. As well as the obvious imagery of the innocence of the lamb, the sheep reveals Wes

Craven's deep love of film. It represents a homage to pioneering Spanish director Luis Buñuel, who along with artist Salvador Dalí, made the legendary surrealist film, *Un Chien Andalou*. This particular sheep was rather uncooperative and had to be locked to encourage it to "streak" across the corridor as Craven had wanted it to

## PLAYING THE VICTIM

**T**ina's nightmare has an alluring see-through quality to it that becomes most obvious in her close-ups and when silhouetted against the light. "The brain registers these signals almost subliminally and it plays into the strong link between eroticism and horror. Wes Craven was pretty pleased with his choice of sleepwear

**"I tried many night gowns before we found the right one!"**

Wes Craven

## ALAN JONES the expert opinion

*"We all used to think we were safe when we went to sleep. As our eyes closed and slumber drew closer, the worries of the day would evaporate in a cocoon of enveloping peace. But A Nightmare on Elm Street shattered all that and proved there was no escape from the boogeyman. He had the previously unknown power to invade our dreams and turn our rest into heart-arresting panic."*

Genius horror director Wes Craven gave the stalker of our collective unconscious one of the most terrifying and iconic faces in the annals of horror film history in the unsettling opening moments of his celebrated shocker. The sinister name Freddy Krueger actually came later on in the spectre spectacular.

In his first visit to what would become the world's scariest address, Craven realized the art of filmmaking was comparatively similar to dream states. It could distort and contract time, jump between disconnected action and blur the lines between real and surreal, illusion and delusion.

That's the reason why Tina Gray is so disorientated and scared as she tries to cope in a strangely off-centre universe. Attempting to get a grip on non-existent truths and multi-layered divisions between nightmare worlds, she doesn't know what's about to hit her as Freddy materialises behind her with his razor-fingered gloved hand raised. But we did.

*It was the first appearance of a classic dream demon claiming entrance into the Horror Hall of Fame."*

## MEET FREDDY KRUEGER

With the cries of his victims shredding the air, and the sound of his claws screaming down a metal pipe, the black prince of the dream world descends on the sleepy town of Springwood, Ohio. Freddy Krueger is the ultimate boogymon: A merciless avenging angel who is capable of turning nightmares into reality, entering through the portal of sleep – when we are at our most vulnerable. Not bound by the rules of the waking world, his power is limitless – he can chop off his own finger, strip off his face, extend his arms to fill his terrified victim's field of vision. There's simply no escape once he drags you into his domain. You are just 40 works away from it – and everyone has to sleep sometime...

### **Daydream believing**

Freddy manipulates dreams with a fiendish genius that betrays his sharp mind, as much as his wife-tracking asides do. Like a demonic puppeteer, he pulls the strings of his comatose victims' nightmares, terrifying them and crushing all their hope – he appears behind them just when they think they're safe; they run desperately to get away, but get no further from fear, or find themselves running through trackie as death-in-the-grass as Freddy approaches. Freddy draws his power from the fertile fears of adolescent fantasy. The more the teenagers worry about his malign presence, the more he is summoned into their private sleeping world. Only one of his victims discovers this, by in-

Freddy's first appearance on Elm Street, Nancy Thompson loses her friends one by one, but defeats Freddy by just refusing to believe in him – turning her back on him and robbing him of his power.

### **Killer style**

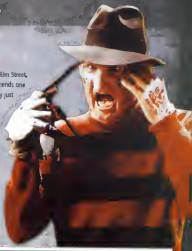
Freddy's hell-bent on murder and will stop at nothing, evidently enjoying his self-appointed role. He delights in his devilry and sports a nice line in an evil duddie. Freddy is a dancer – graceful in his movements, his murders are almost balletic.

## DRESSED TO KILL

*Freddy Krueger is a vengeful bum come to visit the sins of the fathers upon their innocent offspring – hideously scarred, clothed in a rotten old striped sweater and a battered Fedora, and gloved with a diabolic custom-built device, designed for dispatching destruction.*

*Despite appearances, however, Freddy's clothes were chosen with exceptional care. The red and green colours were picked because when laid together in stripes, the combination is very hard for the human eye to focus on. This increases the mental confusion of an encounter with Krueger. The Fedora references the tramp of Wes Craven's inspiration.*

*The first incarnation of the glove (and there are many others throughout the Nightmare series) is a rudimentary affair, clearly knocked up in a makeshift workshop. Made of what looks like bits of copper piping, it was nevertheless able to scare audiences rigid in its time.*





It's his elegance that sets Freddy apart from the rest of the movie monster pack — Jason (Freddy The 13th) and Leatherface (The Texas Chainsaw Massacre). He lavishes attention on detail — every rivet on his glove is important, the reds and greens of his sweater are truly nauseating, and even his hat is cocked at just the right angle.

### Craven's demon child

Wes Craven's genius was to come up with a gripping scenario for the Nightmare series. He subverted the normal comfort and safety of sleep, focusing instead on your terrible vulnerability when you are unconscious.

He weaved in a killer catch — the protagonists have to figure out how to thwart Freddy before they succumb to sleep. Sleep is inescapable for everyone (including you, the viewer — it's a simple fact of life. Sooner or later it catches up... and then, it will be your turn).

### You are next....

By using the symbolism of the nightmare world, Craven makes you question what you can be sure of. Are you certain your dreams are just fantasy and not reality? And will you really be safe when you wake up? Freddy Kruever is just the kind of monster who feeds off all these doubts. Once they are in your mind, the demon is with you. He knows no physical boundaries, he knows no physical limitations and he can take you anywhere.

**"There's this guy. He's after us in our dreams."**

Nancy Thompson



## MANY FACES OF FREDDY

One of Freddy's supernatural powers is the ability to transform the dream reality and mould it to his will, often with a streak of black humour a mile wide. In just the first 20 minutes of *A Nightmare on Elm Street*, we see him materialise out of thin air (twice), extend his arms to fill an alleyway, loom out of a bedroom wall, chop his own fingers off and bleed antifreeze and laugh in the face of having the skin pulled off his skull.

# BEDROOM BUTCHERY

The first death scene in *A Nightmare on Elm Street* is unforgettable. Just 16 minutes into the film and Tina Gray gets it. But just how did the special effects team achieve such a shocking and violent death sequence?



High-school student Tina Gray has been having nightmares about a monster who has razor-sharp blades attached to his fingers. But this particular dream will be her last. With boyfriend Rod watching on in terror, the sleeping girl is slashed open, levitated, swung around the room, and dragged across the ceiling, before being mercilessly dropped back onto the blood-soaked bed. Freddy Krueger's premier on-screen murder is a heart-stoppingly horrific affair, one that packs a punch and shows the viewer exactly what they're in for. There's no easing you in gently with this film... it's brutal, it's bloody. It's gut-wrenching horror at its best!



Annabella Wynn, who plays Tina, was not in the marketing race first. And Tina's stout double is supported, before her deadly descent (above).

So how did the production team pull off such a fantastic death sequence? Without a doubt, the special effects team's pièce de résistance was a single piece of kit on which they blew nearly half the budget – a custom-made, fully revolving set in which both Tina and Glen were ensconced in two grueling death scenes. Jim Doyle, the mechanical special effects designer, not only came up with the design, but also changed the plot to incorporate it. Initially, Tina was to be merely dragged up the wall. It was Doyle's idea to create an entire revolving room, in which Tina could be schlepped across the ceiling too.

## Ups and downs

The set was a work of genius, Charles Belandieri, special-effects assistant explains, "The walls were just scenery walk that could be installed in a day. It was a gigantic structure... perfectly balanced; you could take it and just spin it with your hand. You had to starch all the fabric and tie everything down, so when you spun it upside down nothing moved." It wasn't just the props that had to be stuck down. In the scene where Tina is on the ceiling, Rod is watching from below. In actual fact, however, it was the other way round; she was on the floor and he was hanging

"THERE WAS A HUGE SPLASH OF BLOOD AND THEY WERE LIKE COMPLETELY OFFENDED BY THAT"

Wes Craven

from the ceiling. Doyle clarifies: "We just tied him [Rod] to the floor and turned the room and glued his hair down. The gold chain he had around his neck we glued to his chest... Since the camera's view doesn't understand right from wrong, it thinks he is right side up."

### Breaking new ground

Back in the early eighties, Doyle and his team were breaking new ground. Having two people in the revolving room together, but on different surfaces, had, as far as they knew, never been done before. Another thing that made this set unique was the fact that it had open windows. "We also decided that we've seen all those other rotating rooms so we should do one where we can see outside the windows," says Doyle. "We made it so we could actually 'fly' the lighting right with the rooms." The lights and cameras were attached to the room, so that the shadows didn't shift. The result was startlingly impressive effects, without a computer-generated image in sight!

### Censorship battles

So convincing, in fact, were the effects that both scenes utilizing the turnaround room fell foul of the Motion Picture Producers Association. Tina's death sequence was the first part of the film to be censored, in particular when she falls from the ceiling into the bed. "There was a huge splash of blood!" relates director Wes Craven, "and they were like completely offended by that." In the end Craven compromised and Tina's murder scene was trimmed.

The timing of Tina's death sequence in the revolving room — first, she is dragged up the wall, then she is adrift against the ceiling.



## GETTING SLASHED

Tina wriggles, she thrashes, she screams... and then all of a sudden her chest is brutally slashed open by invisible razor-sharp claws. It's a powerful on-screen moment, one created by expert make-up artist David Miller. "That was a very interesting effect," he explains, "because I had to make a false chest of her and fill these claw gaps with a wax material." Strings were used to pull the gashes open and then the blood would come pouring out. The strings were made from a super thin monofilament line, which meant they were invisible to the camera and it really looked like the lethal slashes were appearing by themselves!



Tina's false chest gets ripped open and the blood starts pouring...



# THE ORIGINS OF A NIGHTMARE

Wes Craven's *A Nightmare on Elm Street* brought a whole new horror concept to the big screen. His vision of a terror that blurred the line between dreams and reality made you afraid to go to sleep at night. Here's how the idea was dreamt up...

**A**lthough many devoted actors, crew members and production staff helped to make the film the huge success it was, *A Nightmare on Elm Street* was essentially the brainchild of director Wes Craven. Apparently, the idea for *Nightmare* first came to Craven, while he was sitting in a restaurant in Santa Monica with director friend, Steve Milner. But the themes and concepts had come from various sources, and had been brewing in his mind for some time...

## Craven's concept

The first *Nightmare* movie was inspired by a series of chilling news items from the *Los Angeles Times*. The three separate articles told the stories of a group of young

southeast-Asian immigrants who, over a period of a year and a half, suffered from terrifying nightmares and then died inexplicably in their sleep. The stories were all scarily similar. Having fled the genocide taking place under Pol Pot's Khmer Rouge regime in Cambodia, the youths had come out of relocation camps and had settled with their families in the USA.

## Deadly dreams

According to Craven, "the earliest case was a boy who had a nightmare that was worse than anything. His family tried to quiet his nerves, and he refused to sleep. He stayed up several nights, and they sent for a doctor who gave him sleeping pills. The kid threw them away. Finally there was a night when the kid could not stay up any longer, and he went to sleep. The house was quiet at last. The parents were relieved that

their kid was getting some rest. Then they heard this horrendous scream from the bedroom." The parents found the boy thrashing in his bed and seconds later all movement stopped... he had died. "An autopsy revealed that there was nothing wrong with him, no heart failure or any reason for his death. He was just dead." The concept of nightmares being powerful enough to kill had Craven completely spellbound and he instinctively knew he had to make a movie about it.

"I became fascinated with the idea of harm happening to a person in such a way that people would not be able to clearly discern

Director Wes Craven (top) was inspired by a series of articles about teens dying in their sleep. They were reportedly from southeast Asia and had witnessed the atrocities of Pol Pot's regime (below)



If the harm came in a dream or if it came in reality." Having long held a general interest in dreams, Craven had been writing down and remembering his dreams ever since he was in college. "I've always felt like nightmares were the horror movies of the psyche," states Craven. He recognised the dream world as absolutely foolproof horror material – a gothic, macabre zone, still only

dimly understood by science and medicine, and a place that everybody has to visit at some point.

### Reality meets the movies

Many elements from those original newspaper stories made it into the film. In real life, the last surviving teenager tried sleep deprivation by any means he could

think of, including hiding a coffee percolator under his bed – a strategy that Nancy also

employs in *A Nightmare on Elm Street*. The parents and medics in the newspaper articles were always

unwilling to believe or help the frightened teens. This scenario also finds its way into the movie and would actually ring true for most teenagers whose guardians always think they know best. In *Nightmare*, Nancy's mother thinks the best thing for her daughter is to get some sleep. Nancy, of course, knows different.

The boy from the article, like Nancy, ignored the pleas of his desperate parents to rest, but when he eventually did succumb to sleep he died from his nightmare. "That's always what impressed me about those original newspaper stories," says Craven, "the

Unwilling to believe her daughter, Marge Thompson tries to get Nancy to sleep (top). But Nancy knows what awaits her if she falls asleep and has been washing *Sto-Awake* pills down with coffee (above).

kids couldn't convince an adult to help them because it seemed like such a strange, unbelievable thing."

### The making of a monster

But what or who could Craven place in the dreams that was so scary and unbelievable? Craven began to visualise his villain as a dream-stalking serial killer preying on a group of teenagers in their nightmares. Craven wanted the most loathsome creature imaginable, which is where the idea of a child-killer came from. The monster we all love to hate, Fred Krueger, sprang almost fully formed onto the page, largely inspired by an unforgettable boyhood encounter. Craven recalls looking down from his window as a boy one day. There was a really creepy, disfigured tramp in the alleyway wearing a Fedora hat (just like

# SCREAM STARS

Wes Craven may have come up with the concept behind Freddy, but it was the actor Robert Englund who really brought the character to life. Originally Craven had envisaged a bigger man, but now it's hard to imagine any other Freddy – Englund is the perfect tricky bawler for the part, all arms and legs and leers delivered in a scratchy voice. Yet Englund is a classically trained actor, and according to his co-star Heather Langenkamp, he took on the part "as if he was playing a Shakespearean role. There was so much drama to every single line that he delivered."

### Finessing the part

It's clear Englund wanted to achieve something different from your hulking, stomping monsters like Frankenstein or even Jason Voorhees. "I decided to put in a bit of cockiness, sexuality and threat."

One of the main reasons he is such a convincing antagonist is because he knew exactly how to channel his energies. He recalls being surrounded by bright young things on set and feeling rather jaded at times: "I used my envy of their youth and beauty as young actors just starting out in Hollywood ... as a direct parallel of Freddy Krueger's lashing for anything young and beautiful."



**"I'm interested in frightening people on a deep level, not just making them jump."**

**Wes Craven**

Krueger's), who looked right into the young Craven's face, scaring the living daylight out of him. Craven remembers, "The guy was not only looking at me but he thrust his head forward as if to say 'Yes, I'm still looking at you.'"

The episode had a lasting effect on him: "As an adult I can look back and say that was one of the most profoundly frightening experiences I have ever had. He was not only frightening, but he was amused by the fact he was frightening."

#### **A bad name**

The character's name was also the creation of the director: "Krueger sounded very German and it reminded me of one of the big war plants in Nazi Germany," remarks Craven. It also had a link to Craven's first film, *Last House on the Left*, in which the principal villain was named Krug. His first name originated from another childhood experience – "Fred" was the name of Wes' arch enemy at school, who beat him up on a regular basis. Unsurprisingly, from that moment on, Fred became his least favourite name.

So Craven had his concept,

his villain and, soon after, a full script. He didn't know it at the time, but his film would become a box office smash and spawn several sequels. As for his villain, he would become a household name overnight, as famous as Santa Claus, but a hell of a lot more scary! All he had to do now was find a Hollywood studio willing to produce his masterpiece – a task that would prove anything but easy...

**Still to come:** Find out about the problems Craven had getting his project off the ground, and how the film put New Line Cinema on the Hollywood map.



Gee of horror's most infamous villains, Freddy Krueger, was inspired by a disfigured man that director Wes Craven saw in an alleyway, when he was a child.

## **FACT OR FICTION?**

The spooky story behind *A Nightmare on Elm Street* is perhaps as well known as Wes Craven's seminal film itself. It has become part of horror-movie folklore and in numerous interviews Craven has retold the tale of his inspiration. The kids haunted by their nightmares were reportedly from Cambodia – having witnessed the horrors of Pol Pot's Khmer Rouge first hand – but they are variously attributed to Thailand, Vietnam and "southeast Asia", suitably vague and exotic locations. Like a campfire tale, the story of the mysterious dying teenagers seems to have grown with the telling.

Perhaps *Nightmare's* clever director actually planned this strategy. Once a myth is out, it has a habit of staying in circulation...

Scaring each other silly with spooky campfire tales and urban legends is a staple part of growing up. This exorcism of primal fears by relating tales plays a crucial role within the horror genre, and plays to something deep-rooted in all of us. Plotlines and scripts are always added a dash of thrill by the suspicion that they might just be true. But there are still many mysteries to science, so who knows...?

# ON LOCATION: SPRINGWOOD

The street that Freddy Krueger terrorises in *A Nightmare on Elm Street* is in the fictional town of Springwood, Ohio. But the town wasn't actually given a name until the series' second movie. Jack Sholder, the director of *A Nightmare on Elm Street 2: Freddy's Revenge*, came up with this oh-so-normal name, and it wasn't until *Nightmare 6 (Freddy's Dead)* that Springwood was officially located in Ohio. Screenwriter of *Freddy's Dead*, Michael De Luca, detailed Freddy's stomping ground as an homage to Craven who was born in Cleveland, Ohio.

Springwood was originally called Springfield, but this name was ditched because it was too common, and could leave the door open to potential legal suits. So the filmmakers plumped for the somewhat less ubiquitous Springwood instead.

## Sleepyville, USA

Craven carefully and deliberately selected a small, sleepy "Any-town", USA, as the setting for his movie. Apart from making a comment about the hidden undercurrents in suburbia, Craven knew that the best way to scare someone is to have the horror unfold in a world not unlike theirs. As Krueger himself states in *Freddy's Dead*,

"Every town has an Elm Street". Of course the street that gave the film its name is purposefully the most innocuous-sounding place. Elm Street is suburban-bless central, a deliberate counterpoint to the film's dark hellish nightmare.

## California dreaming

You could be forgiven for thinking that Springwood was a Californian suburb, given that many of the exterior shots were actually filmed in West Hollywood. Due to the restricted budget on *A Nightmare on Elm Street*, the production team often chose to film in real places (so-called "found locations"), rather than spending money on elaborate sets. The real Elm Street is actually North Garsesse Avenue, Hollywood, and many of the alleyway scenes were filmed in the neighbourhood. The school and police station were shot in the Los Angeles area.



## WATCH OUT FOR...

...the fact that Elm Street is never actually mentioned in the first film in the series, except in the opening and closing credits.

From top: Springwood has now yielded a small, suburban town aesthetic: tree-lined avenues, a high school, a park, a cemetery, and, um, a sleep disorder clinic.

# SWEET DREAMS

With his film *A Nightmare on Elm Street*, director Wes Craven tapped into a dimension that fascinates us all – the mysterious world of dreams. But what exactly are those things that lurk in the corners of our minds and come to haunt us when we sleep?

According to Wes Craven, "dreams are pretty amazing places". We all visit these places every night, but what are dreams and how do they work? One of Craven's characters in *A Nightmare on Elm Street*, Dr King at the Katja Clinic of Sleep Disorders, says that dreams are "mysteries – incredible body focus-pecs". The truth is we still don't know what they are or where they come from. "This may be true, but nevertheless people have always recognised the power of dreams, in virtually every culture of the world.

of dream interpretation, putting dreams at the core of the study of the human mind.

## Freud and Jung

For Freud, dreams were crucial in understanding man's psyche; they were the symbolic expression of frustrated desires that had been relegated to the subconscious. His book, *The Interpretation of Dreams*, published in 1900, was extremely influential at the time. Jung believed that dreams were a way of communicating with the unconscious, by which he meant not just



Psychologist Carl Jung studied dreams to understand the human psyche.

## Messages or mumbo jumbo?

As far back as 2000BC, people in ancient China believed that the spirit left the body during dream-time, while over a thousand years later the Greeks thought that dark-winged spirits entered the minds of men while they slept, bringing with them bad dreams and visions.

The rise of Christianity swept away many old superstitions, but dreams were still seen as a form of prophecy and a place where God could appear unto mortals. By the early nineteenth century, dreams were dismissed as nothing more than superstitious mumbo jumbo and reactions to everyday stimuli or food. Interest in dreams faded almost entirely until the early twentieth century, when psychologists Sigmund Freud and Carl Jung revived the importance

# LUCID DREAMING



In *A Nightmare on Elm Street* people are afraid of falling asleep.

because they have no control over what might happen to them in their dreams. But dreams don't always have to be like this. Lucid

dreaming, also known as dream consciousness, is dreaming while being aware that you are dreaming. Lucid dreamers describe these dreams as spiritual experiences and claim that the mere fact that you realise you are dreaming will give you control over its content. Although everyone is said to experience lucid dreaming at some point in their lives, some

people actually use techniques such as meditation and hypnotism to induce lucid dreaming.

The idea may sound strange, but as early as the eighth century, Tibetan Buddhists were practising a form of yoga that was supposed to maintain full waking consciousness while in a dream state. As well as evoking a spiritual experience, it is said that the process of recognising you are dreaming can help conquer recurring nightmares. It certainly worked for Nancy Thompson. At the end of *A Nightmare on Elm Street* (above left), she takes direct control of her dream, recognising it as such and defying the monster who has been haunting her: "I know the secret now... This whole thing is just a dream."





your own initial unconscious, but a collective or universal unconscious — instincts shared by all people. He believed that dreams contained certain

It's wired up to a machine that records brain activity during REM sleep onto a printout, or polyennnograph. The crazy lines show that she's dreaming!

dream about the same things (see page 18).

#### It's all in the brain

For many years scientists had very little idea about how dreams worked. They knew that the body goes through different sleep phases during the night. But the real turning point came in the 1950s when two American scientists, Nathaniel Kleitman and Eugene Aserinsky, discovered the REM (Rapid Eye Movement) sleep phase, after observing the eye movements of babies while they slept. They discovered that in REM sleep the activity of the brain was as great as during waking hours, and that it was during this phase of sleep that dreams occurred. During REM, the eyes dart around (hence the name), breathing rate and blood pressure rise, although the muscles of the body are effectively paralysed.

scientists still don't know. A common theory is that dreams are caused by random firings of nerve cells in the brain during the REM period. The brain then creates a story in an attempt to make sense of the nonsensical information presented to it.

#### Horrors of the night

But what of nightmares? Surely these powerfully frightening horrors that have us waking up in a sweat are not just the results of random brain activity? Many people think that nightmares are caused by stress in the sleeper's life. And indeed people suffering from certain stress disorders are more likely to have recurring nightmares. In this way, some people see nightmares as providing a service to the dreamer — they highlight an aspect of your life that needs to be addressed by you. And what better way to grab your attention than by scaring you witless?



*The Nightmare*, a painting by Henry Fuseli (German), shows the dream demon on the sleeper's chest. Another restless night's sleep (right).

## NIGHT TERRORS

Intense nightmares can cause a sensation of pressure on the chest on waking. This was once thought to be the feeling of the "dream demon" sitting on your chest. In Old English this demon was called a "mere", which is where the word nightmare comes from. Particularly dreadful nightmares can cause the feeling of not just being weighed down, but also of the limbs becoming temporarily paralysed. This condition makes the sufferer feel like they are frozen and unable to move or respond to their horrifying situation. It is usually characterised by a temporary inability to regain full consciousness.

This type of nightmare also has accompanying hallucinations — a truly terrifying experience, more properly called "night terrors". The ordeal is like a nightmare amplified and distorted into a wakeful awareness of pure, unadulterated fear — and is (hopefully) the closest that ordinary mortals will come to the twilight terrors of *A Nightmare on Elm Street*.



“WHAT THE HELL ARE DREAMS ANYWAY?”

### Fear factor

...the evil we are capable of, but rarely carry out in our waking lives. This might explain why our muscles are paralysed during REM sleep – it could be nature's safety mechanism to prevent us from acting out our dreams in

the mind's deepest recesses, where our psyche  
 lies in wait, ready to leap out and push back  
 the depths of the subconscious, a part  
 that can, however, surface violently in the  
 form of a nightmare.

### Destructive tendencies

Perhaps this was where Wes Craven was coming from when he created the character Freddy Krueger. "Freddy [ ] stood for tendencies of human beings, especially males, to be destructive, to want to slash and

burn," he says. Unlike the demons of our nightmares, Freddy is able to cross the boundaries between dreams and reality and kill people in their dreams.

In the real world, waking up brings safety . . . usually. Many people of course do die in their sleep, but clearly by then it's too late to find out if that person was having a nightmare at the time. So maybe there is something sinister lurking in our nightmares waiting for us. We just don't know it yet. Sweet dreams!

## RECURRING NIGHTMARES

Have you, like Nancy Thompson, ever had the same nightmares as your friends? If you have it's not surprising – you may be tapping into a collective unconsciousness that we all share. Here are some of the most universal nightmare themes and how they are interpreted...

### CHASE OR ATTACK

One of the most common nightmare themes, being chased or attacked in a dream is seen as a natural response to life's stresses. Such dreams can imply that instead



of confronting a problematic situation in your life you are running away from it.

TRAPPED OR LOCKED IN;  
STUCK IN SLOW MOTION;  
UNABLE TO MOVE OR

MAKE ANY NOISE

You could be experiencing confusion or conflict about how to act in your waking

life. Or perhaps you are feeling frustrated about something. Not being able to move in a dream mirrors the actual paralysis of muscles in the body that occurs during REM sleep.

UNPREPARED; LATE FOR AN EXAM;  
POOR PERFORMANCE  
ON STAGE

You may have these sorts of nightmares when you feel you are somehow being tested in waking life. They denote a fear of being unprepared or not making the grade.

BEING INJURED; DEATH; TEETH  
CRUMBLING OR FALLING OUT

Being injured in a dream may imply a lack of power in your life. Dreaming about death may symbolise something wrong with your mental well-being. Some say tooth dreams are related to anger, others to anxiety about physical appearance.

## NORTH IS PUBLIC

Feelings of exposure or vulnerability in your waking life can lead to this type of dream. If no one else notices your nudity in your dream, it implies that your fears in real life could be unfounded.



### FALLING OR MOVING

The sensation of falling in a dream can mean that you are experiencing feelings of instability in your daily life or that you are lacking support. Falling dreams are typically accompanied by muscle spasms of the arms, legs or whole body, which often wake you up. Dreaming about drowning is less frequent and could occur if you are feeling overwhelmed.

### DRIVING AN OUT-OF-CONTROL CAR

If you have this dream, you may feel events in waking life are out of control, or getting too hectic. You need to take control and slow down.



## HORROR GLOSSARY

The New Line Cinema horror A-Z starts here... Everything you need to know about all the characters, the weapons, the directors, recurring themes and much more...

**ABATTOIR**

The blood and death associated with abattoirs (or slaughterhouses) make them prime horror movie material. But instead of animals being slaughtered it's usually people in horror movies. Nowhere can this be seen better than in both the original and the

re-make of *The Texas*

*Chainsaw Massacre* – with victims being hung on meat hooks and put in freezers the slaughterhouse symbolism is truly macabre.

**ACADEMY OF SCIENCE FICTION, FANTASY AND HORROR FILMS**

Nominated *A Nightmare on Elm Street* for their Best Horror Film award in 1985.

**ADAMS, WILLIE**

Willie Adams played Berry – the first character ever to get killed in a *Friday The 13th* film.

**ADRIENNE (JX)**

Jason's eighth victim in *Jason X*. Has her face frozen in liquid nitrogen and smashed on the counter.

**ALEX (TCM: 2006)**

Bleat chick in *The Texas Chainsaw Massacre: The Beginning* who gets killed by Sheriff Hoyt.

**ALEXIS (JGTH)**

Jason's fifth victim in *Jason Goes To Hell* – gets slashed with a razor.

**ALI (F13: 5)**

One of the thugs from *Friday The 13th: Part 3* – gets slashed by Jason with a machete. He survives this first attack, but later gets well and truly butchered.

**ALICE HARDY (F13: 1 & 2)**

A character from the first two *Friday The 13th* films, played by Adrienne King. Alice is the heroine of the original film – the only camp counsellor to survive the murderous rampage of Pamela Voorhees. Famous for decapitating Mrs. Voorhees at the end of this film, Alice was, ironically, Jason Voorhees' very first victim – he kills her with an ice-pick at the beginning of *Part 2*.

**ALICE JOHNSON (MOES 4 & 5)**

The heroine of *The Dream Master* and *The Dream Child*, played by Lisa Wilcox. Alice was a quiet girl, prone to daydreaming, until Freddy Krueger started murdering her friends. After successfully defeating

Krueger in the fourth *Nightmare* film, she was again forced to defend herself (and her unborn child) against him in the fifth. Alice Johnson is the only Elm Street heroine to have survived two films without being killed off.

**"ALL RIGHT NOW"**

Song by Free on the soundtrack of *The Texas Chainsaw Massacre: The Beginning*.

**ALLEN (F13: '6)**

Jason's first victim in *Jason Lives* – has his heart ripped out!

66

Then he's  
out there!

Alice Hardy on Jason Voorhees in *Friday The 13th*

# WITH ISSUE 2

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- The amazing 3D  
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Co-Producer SPAN RICHEN • Produced by ROBERT SHAW • Written and Directed by WES CRAVEN



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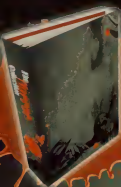
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The Editor

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	<input type="checkbox"/> I really like it <input type="checkbox"/> I quite like it <input type="checkbox"/> I don't like it very much <input type="checkbox"/> I don't like it at all	40																													
7	How interesting did you find each of the following sections of your copy of <i>The Horror Collection</i> ? (Tick one box in each row)																														
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8	The next figurines in the series are shown on the back of the issue 1 backing board. What do you think of each of the first 3 figures? (Please tick one box in each row)																														
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9	If you answered 'I don't like it very much' or 'I don't like it at all' to the above, would you please tell us why?																														
		10																													

10 What do you think of the quality of the Freddy figurine that came with issue 1 (this issue)?  
 1 = loved the best quality! Admired his as a high standard  
 2 = liked it well enough  
 3 = not at all interested  
 4 = not at all interested

11 How interested are you in buying figurines of the following?  
 1 = very interested 2 = quite interested 3 = not very interested 4 = not interested at all

12a Will you continue to collect *The Horror Collection*?  
 1 = definitely yes 2 = probably yes 3 = maybe 4 = definitely no

12b If you are likely to collect *The Horror Collection* how many do you think you will collect in total?  
 1 = 1-5 2 = 6-10 3 = 11-15 4 = 16-20 5 = All

12c If you answered that you are 'unlikely to' or 'definitely will not' continue to collect *The Horror Collection*, please indicate why.

13 Do you think the regular price of £5.99 per copy of *The Horror Collection* is good value for money?  
 1 = Very good value for money 2 = Quite good value for money 3 = Average value for money 4 = Quite poor value for money 5 = Very poor value for money

14 Which of these things influenced you to buy issue 1 of *The Horror Collection*?  
 1 = Magazine 2 = The £2.99 price on the cover 3 = Freddy figurine 4 = The TV advert

15 If *The Horror Collection* publishes special issues in the future, which topics would interest you most?  
 (Tick one bar in each row)

	VERY INTERESTED	INTERESTED	NOT VERY INTERESTED	NOT INTERESTED AT ALL
DVD special of <i>The Texas Chainsaw Massacre</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>The Beginning</i> (2006)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grandpa Sawyer figurine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Freddy vs. Jason figurine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16 How interested would you be in each of the following figurines?  
 (Please rank each one from 1 to 5, 1 = very interested, 5 = not at all interested)

17 Which of the following film series interests you most?  
 (Please rank in order of preference, 1 = favourite, 3 = least favourite)

	1	2	3
Nightmare on Elm Street	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Friday 13th	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Texas Chainsaw Massacre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

18 How do you plan to purchase your future issues of *The Horror Collection*?  
 1 = I will buy it every fortnight from the newsagent  
 2 = I will ask the newsagent to reserve me a copy fortnightly  
 3 = I will look at each issue in the shop to see if I like it  
 4 = I will take out a subscription and have it sent to me directly

19 If you intend to take out a subscription what is/was your main motivation? (Please only tick one)  
 1 = I like the subscription gifts  
 2 = I like the convenience of getting it delivered direct to me  
 3 = I like the convenience of regular payments from my bank account / credit card  
 4 = You're guaranteed not to miss an issue  
 5 = I couldn't find it in the shops  
 6 = Other (please specify)

20 If you do not intend to take out a subscription, which of the following best describes why not? (Please only tick one)  
 1 = It is too expensive  
 2 = I don't like the gifts  
 3 = I prefer to see the magazine before I buy it  
 4 = I do not have a credit card or bank card  
 5 = I am concerned about issues being posted to me  
 6 = I do not want this type of collection

21a We'd like to know what you think of each of these gifts (See leaflet in this magazine for more details).  
 1 = I didn't see the leaflet

	I LOVE IT	I LIKE IT	I DON'T LIKE IT BUT WON'T	I HATE IT
Display stand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DVD	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Boxer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

21b Is there an alternative gift or offer that you would have found more appealing?  
 If 'Yes', please state



CLASSIC FREDDY



MELTING FREDDY WITH CEREBUS



LEATHERFACE APRON



TEXAS CHAINSAW MASSACRE



COCKROACH DEBBIE



LADYNILLER



MARJORIE



CLASSIC JASON



SMILEY JASON



THOMAS

## YOUR HOUSEHOLD

- 22a** Have you or any other member of your family ever regularly bought a Partwork? (A partwork is a collectable magazine on a subject of interest, or a series of collectable items, accompanied by a magazine.)
- ☐ Yes ☐ No
- 22b** If 'Yes', please state which titles you have bought
- \_\_\_\_\_
- 23** If you have a computer in your home, how old is it?
- ☐ 0 - 1 year old ☐ 4 - 5 years old
- ☐ 2 - 3 years old ☐ 6 or more years old
- 24a** If you have internet access, how long do you typically spend online per day?
- ☐ Less than one hour ☐ 3 hours
- ☐ 1 hour ☐ 4 hours
- ☐ 2 hours ☐ 5 or more hours
- ☐ I don't have internet access
- 24b** If you have internet access, how long do you typically spend online per month?
- ☐ Every day ☐ Every other week
- ☐ Every couple of days ☐ Once or twice a month
- ☐ Every week ☐ I don't have internet access
- 25** If you have internet access, do you have:
- ☐ Broadband ☐ Mobile Phone / WAP
- ☐ Dial Up ☐ Don't know
- 26a** Did you visit our website at [www.horror-collection.co.uk](http://www.horror-collection.co.uk)?
- ☐ Yes
- ☐ No - but I intend to ☐ No - I don't want to
- 26b** If you visited The Horror Collection website what was your main reason?
- ☐ To see if I could buy The Horror Collection items
- ☐ To subscribe
- ☐ To find out more information on The Horror Collection
- 26c** If you answered 'Yes', to the above, how interesting did you find the website?
- ☐ Very interesting ☐ Not very interesting
- ☐ Quite interesting ☐ Not at all interesting
- 27** Do you visit any other horror themed websites, and if so, which?
- Please specify \_\_\_\_\_
- 28** What websites do you visit most often?
- Please specify \_\_\_\_\_
- 29** Do you have computer based television (i.e. Windows Media Centre software)?
- ☐ Yes ☐ No
- 30a** Do you have multi channel TV? (i.e. channels other than BBC1, BBC2, ITV, Channel 4, Channel 5)?
- ☐ Yes ☐ No
- 30b** If you do have multi channel TV, which of the following do you have?
- ☐ Sky / Skyplus ☐ Freesat ☐ Cable TV
- 30c** If you do have multi channel, do you have it in more than one room?
- ☐ Yes ☐ No

- 31** Which of the following do you watch regularly (at least once a fortnight)? (Please tick as many as apply)
- ☐ Coronation Street ☐ Saturday Night Takeaway
- ☐ EastEnders ☐ X-Factor
- ☐ The Bill ☐ Champions league football
- ☐ ITV News ☐ Boxing
- ☐ Regional news on ITV ☐ Heartbeat
- ☐ Who wants to be a Millionaire?
- 32** Which of the following channels do you watch regularly? (Please tick as many as apply)
- ☐ Sky 1 ☐ Sci-Fi channel ☐ Paramount
- ☐ Sky 2 ☐ Discovery Channel ☐ TCM
- ☐ Sky 3 ☐ Animal Planet ☐ ITV 1
- ☐ Sky Movies ☐ Hallmark ☐ ITV 2
- ☐ Sky Sports ☐ Living ☐ ITV 3
- ☐ Sky News ☐ BBC TV Gold ☐ ITV 4
- ☐ Five US ☐ BBC TV Style ☐ Horror Channel
- ☐ Five Life ☐ BBC TV People ☐ Channel 4
- ☐ Channel 5 ☐ BBC TV Food ☐ E4
- ☐ MTV ☐ Challenge ☐ More 4
- ☐ Wn1 ☐ Bravo ☐ Film four
- 33** What radio stations do you listen to?
- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_

## ABOUT YOU

- 34** Are you?
- ☐ Male ☐ Female
- 35** How old are you?
- ☐ 10 or under ☐ 18 - 24 ☐ 45 - 54
- ☐ 11 - 13 ☐ 25 - 34 ☐ 55 and over
- ☐ 14 - 17 ☐ 35 - 44
- 36** Are you?
- ☐ Single
- ☐ Married / Living with partner
- ☐ Separated / Divorced / Widowed
- 37** Are you?
- ☐ Working full time ☐ Full time housewife/housemaker
- ☐ Working part time ☐ Retired
- ☐ Not currently employed ☐ At school/college/university
- 38** What is the occupation of the chief income earner in the household?
- (Please specify) \_\_\_\_\_
- 39** Which, if any, of the following daily newspapers does anyone in your house read regularly? (At least 3 times a week)
- ☐ The Times ☐ The Guardian
- ☐ The Sun ☐ The Independent
- ☐ Daily Express ☐ The Daily Telegraph
- ☐ Daily Mail ☐ Daily Mirror
- 40** Which, if any, of the following Sunday newspapers does anyone in your house read regularly? (At least once every 3 weeks)
- ☐ The Sunday Times ☐ The Observer
- ☐ The Independent on Sunday ☐ News of the World
- ☐ The Mail on Sunday ☐ Sunday Mirror
- ☐ The Sunday Express ☐ Sunday Telegraph
- ☐ Sunday People

With the questionnaire closed and the reply paid section facing you



1 Fold back along line A



2 Then fold back on line B

3 Then fold back on line C at bottom of envelope flap and tuck in tab C



The questionnaire is now ready to post

RESPONSE SERVICE  
Licence No. SW183

2

**THE HORROR COLLECTION**  
**5 CROMWELL ROAD**  
**LONDON**  
**SW7 2HR**



TAB C

### THANK YOU FOR COMPLETING THE QUESTIONNAIRE

Please fill in your name and contact details below and post it to us TODAY for a chance to receive one of the 10 pairs of cinema vouchers that we are giving away!

Title First name

Last name

Address

Postcode

Home Telephone

Mobile Telephone

Date of Birth (Date)

Month

Year

1 2 3 4 5 6 7 8 9 10 11 12

E-Mail Address

1 2 3 4 5 6 7 8 9 10 11 12

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